

**Alan Watt**  
**"Cutting Through The Matrix" Live On RBN (#237)**

**Poem Copyright Alan Watt Jan. 19, 2009:**

**The CIA's Dream Machine - Still Dreamin':**

" 'It's One, Two, Three, What're We Fighting For?'  
Read about CIA in 'The Cultural Cold War,'  
Where Sons of the Rich were Given Free Hand  
To Take Over Culture, Be In Command,  
Creating New Culture for World Federation,  
Payrolled by the 'Charitable' Foundations,  
They Worked Alongside Britain's MI6,  
Which Taught Them All Subversive Tricks,  
Whole Countries Saw Old Culture Leave 'em,  
New Ones Courtesy 'Congress for Cultural Freedom,'  
Cold War is Over, Cultural Leaders Remain,  
Still Paid by Foundations, Never Losing the Aim  
Of a New World Order, States Federated,  
Where We're All Numbered, Watched, Regulated"  
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**"Code of Silence" by Bruce Springsteen**

There's a code of silence that we don't dare speak  
There's a wall between us and a river so deep  
And we keep pretending that there's nothing wrong  
But there's a code of silence and it can't go on

Hi folks, I am Alan Watt and this is Cutting Through The Matrix on January the 19th 2009.

For the newcomers: look into [www.cuttingthroughthematrix.com](http://www.cuttingthroughthematrix.com) and, on that website, you'll see hundreds of talks I've given over the years, which go into the big system in which we live. The system, I hope, that, at least I hope to get across, that those big players in the system, behind the scenes, are coming out into the open with their agenda right now in fact and it's so clear. I try to you a bit of a history of it, to promote understanding. We don't just end up at a place in time and history, with a system that emerged by itself, it takes planning and organisation to bring a new system into being and that's what most of the talks are about, as I try to fill it in.

Also look into [www.alanwattsentientsentinel.eu](http://www.alanwattsentientsentinel.eu) for transcripts, which you can download, print up and they're of the audio talks, but you can print them up and they're done in the various languages of Europe, pass them round to your friends. Some people do prefer to read and it's been almost a dying art, because so many people now are just watching videos and I'm sure those at the top are well into that field, to make sure they get most of the videos out for us to watch.

We're being led a merry dance for so long and it's on-going. Last week I went into some of the techniques that have been used on the public, the form of mind control and I've given a lot of links to various exposés, from professional people, who have gone into the histories of these particular techniques, how they've been put across on the public and how it affected the public; and, you can't help but watch all of these particular video series without coming to the conclusion that we are so easily led. We are so easily led, that's the frightening part of it; it's easy when you're young to be led, because we don't know, we don't have the wisdom that comes through experience, we don't have the memory of something in the past where we've seen the cons played before, the same types of cons and we don't have that to fall back on. Today, we don't have the inter-generational network to pass on this kind of knowledge to the young; in fact, a very good job has been done at separating the generations, so they don't really communicate to each other. And, for the young, there's a whole specialised profession dealing with giving them their thoughts. The whole idea is so we never arrive at any concrete kind of proof, or evidence, people are 'all over the map' with what they think is going on. So, you have confusion: when people are in massive confusion, they cannot get organised; and, if they can't get organised, then they are dominated. That's well understood at the top, and part of tonight's talk will be going into this organisational process that's being used by professionals. We saw it in the Cold War, where the Communist system was really at the cutting edge of organisational abilities. This was also adopted by the C.I.A. and MI6 in the West, primarily, when they merged together, those two organisations, the latter two, to supposedly combat the Communist threat.

It's interesting, as I say, when you go even further back, to find out the big players, even within what was called the O.S.S. and eventually the CIA, they belonged to the international groups that wanted world government, like the Council on Foreign Relations and the Royal Institute of International Affairs. Tonight, I'm going to give some excerpts from a book which goes into this and it's very interesting. Back, after the following messages.

=== BREAK ===

Hi folks, I am Alan Watt, we're Cutting Through The Matrix and before I go into this, I'll just remind the people that I am brought to you by you, the listeners; and, you can buy what's offered on my website [www.cuttingthroughthematrix.com](http://www.cuttingthroughthematrix.com) or you can donate or do both and that's what keeps me going. I don't ask any of the stations I'm on, any of the shows I've been on, for money. It's up to you to keep it going, if you like what you're hearing. I try not to go into the daily news so much, because I think that's evident for us all to see that big things are happening, as we move into the next transition phase, a phase that was planned long ago, where the whole world is to be brought into a new economy and a new regimented way of living, from birth to death: watched, to the grave by cameras, all your information collected, electronic information and stored in databanks. They've announced I think in Britain that they'll keep all information, all telephone calls, everything up

to 10 years or more; and, that will happen elsewhere, if it's not already been done, most of this stuff has already been done anyway.

Getting back to this book, and I'll mention the name of it, near the end of the show, otherwise you'll be running off to look it up on the internet and you won't hear what I have to say. I'm giving you a shortcut to the book, so just listen and it's quite interesting.

The O.S.S. was the precursor of the CIA, it was set during World War II as a combination of Britain's Secret Service and the United States' new Secret Service. They worked out of Chatham House, which is the head office, that's the main quarters of the Royal Institute of International Affairs, another private organisation, so we're told. Personally, I don't think so, the evidence points to the fact that the Royal Institute of International Affairs and the CFR are, basically a secret service unto themselves, working for the Establishment and this book actually goes into some of this and, if you can actually read it, and show the names of the people who belong to it, it'll give credence to what I'm talking about. It says here:

*Governed by legislation which prohibited little and countenanced virtually anything, OSS-ers or OZZers*

Sometimes they call themselves in the Wizard of Oz.

*found themselves roving wartime Europe, like latter-day proconsuls, the first OSS man to reach Bucharest, after the German withdrawal in Autumn 1944, became a regular guest at meetings of the Rumanian Cabinet and boasted to his colleagues: before they vote on anything, they ask me what I think. They pass all my laws unanimously, I never thought running a country was so easy but running a country was precisely which OSS-ers were brought up to do. Recruiting from the heart of America's corporate political academic and cultural establishment, Donovan had assembled an elite core which hailed from America's most powerful institutions and families. Member of the Mellon family held espionage posts in Madrid, London, Geneva, Paris. Paul Mellon worked for the special operations executive in London; his sister Ailsa, once known as the world's richest woman was married to his commanding officer, chief of OSS London, David Bruce, son of a US Senator and a millionaire in his own right. JP Morgan's sons were both in the OSS. The families Vanderbilt, DuPont, Archibold, Standard Oil, Ryan he was also in Ecuador Life Insurance, ... Macy's Department store, Whitney, were all represented in the ranks of Donovan's secret army.*

*Far from having risked their future status, the period in the OSS enhanced the reputations and offered another network to combine with the old school tie that had brought them together in the first place.*

There were also personal ambitions involved too.

*This and their initiation into the illegality and unorthodoxy was to provide a rich resource for the CIA,*

Because the OSS transformed into the CIA, in fact the OSS was disbanded by President Truman, who said he didn't want another Gestapo running the United States of America. To continue here, it says:

*it was this historic elite, the Ivy Leaguers who cast their influence over America's boardrooms, academic institutions, major newspapers and media, law firms and government, who now stepped forward to fill the ranks of the fledgling agency. Many of them hailed from a concentration in Washington, of a hundred or so wealthy families, known as the 'Cave Dwellers' who stood for the preservation of the Episcopalian and Presbyterian values that had guided their ancestors. Skilled in the principles of robust intellect, athletic prowess ... and solid Christian ethics, they took their example from men like the Reverend Endicott Peabody whose Groton School run along the lines of Eton, Harrow and Winchester was the alma mater of so many national leaders, trained in the Christian virtues and the duties of privilege they emerged believing in democracy but wary of unchecked egalitarianism, reversing Willy Brant's celebrated declaration 'we are the elected of the people, not the elect', this was the elect who had not been elected.*

Then on page 96, of this particular book; and, this goes into culture, because this is what it was all about, most of the Cold War had nothing to do with espionage, as we think of it, it was to do with a battle for people's minds. Both the Soviets, or the Soviet elite and the elite of the US and Britain, and other countries in Europe, were more afraid of the minds of the public being stolen by the winners and therefore all propaganda that came out, on all sides, was aimed to direct the mind-set of the general public, who hadn't a clue but that's what it was all about. It says here:

*William Colby, a future CIA Director, reached the same conclusion that Communists made no secret of their belief in what they called 'The Organisational Weapon'*

I started off the show talking about the fact the people down below, the masses who are probably the most enlightened slaves there's ever existed, with more information, but there's no organisation amongst them. It says:

*The Communists made no secret of their belief in what they called 'The Organisational Weapon', organise the party is the key to man troop but then organise all the other fronts. The Women's groups, the cultural groups, the Trade Unions, the Farmer groups, the Co-operatives, a whole panoply of organisations so that you can include as many of the people in the country as possible within those groups and thereby under, basically communist leadership and even discipline.*

While the US and its Think Tanks, and it mentions in here the CFR too, being one of them, realised that they would have to outsmart the Communists - at least that's what they tell us - remember the whole project, if you go further back in history, was to get the dialectic going between two sides, with the East and the West, it was very clear-cut, and, out of the end of it, according to the foundations. A good book to read is Foundations: their power and influence, from the Reece Commission, it was done in the 1950s, with Senator Dodd, who had to investigate how the big foundations and why the big foundations seemed to be sponsoring what seemed to be the most fervent Communist Groups, because the CIA it seems did create some of the most Left Wing groups of all, therefore those who were inclined to go Left Wing would join their groups instead.

That's quite the plan; and, they came up with the idea of promoting what the Soviet system hated and called the Americans promoting what they called

Decadence, through the arts. That was the visual arts, drama, music, painting, altering the culture completely - and also through the novels that would get churned out like crazy - which they did; it definitely did affect everyone who grew in the so-called Cold War. Remember, in the Cold War too, the people weren't taking it seriously enough in a lot of the countries. It was Bernays who came up with the idea, Bernays that I mentioned last week, he came up with the idea of training the children to get under their tables in the classroom, to get it home to them that this was real, to make them afraid. It says here:

*The Director concluded that practical and ideological considerations both impel us to the conclusion that we have no choice but to demonstrate the superiority of the idea of freedom, by its constructive application. Truth also needs propaganda, the philosopher Carl Jasper said, recently declared, he was the mandate which authorised America's Cold Warriors to take constructive measures, to ensure that the truth triumphed over deceit. The budgetary provisions set out by NSC-68 revealed the importance now given to the task. In the next two years, the \$34 million spent on psychological warfare in 1950 was to be quadrupled.*

That's when they really took over the entire Culture Industry of the West and they set up branches in every country throughout Europe and Scandinavia and ran them, they ran the cultures. It says here:

*In the contest for men's minds, truth can be peculiarly the American weapon, the Secretary of State Edward Barrett announced. It cannot be an isolated weapon, because the propaganda of truth is powerful only when linked with concrete actions and policies. A highly skilful and substantial campaign of truth is an indispensable as an air force.*

He meant propaganda though.

*and, truth, like the century, was to belong to America*

That's what they called it: 'The New American Century'.

*if deceit needed to be used to promote the truth, then so be it.*

That's what Arthur Koestler called: "fighting against a total lie in the name of a half truth"

*The purpose of the IOD said Braden was to unite intellectuals against what was being offered in the Soviet Union.*

I'll go into this, because it's very interesting, it's quite a deep book and there are lots of facts in it. Back, in a few minutes.

=== BREAK ===

Hi folks, I am Alan Watt and we're Cutting Through The Matrix and we're discussing the techniques used during the Cold War; and, we've got to keep in mind that if the CIA was running the Cultural Industry, right up until the Berlin Wall fell down, they would never give it up afterwards. In other words: they're still running it. The author of this particular book did a lot of research and she tried to get information from the CIA, under the Freedom of Information Act. She was told that even the few questions she'd asked and the access to some documents would cost up to \$30,000, so she had to go into private archives, from people who had

been in the CIA and get access to this kind of data.

As I say: remember, this book pertains also to not only to where we are today, how we got here but where they're going because this the most powerful tool ever; you are, in a sense, your culture. Whatever culture is give to you, you are it; you are in it, you dress like it, you sing the songs of it, you talk about the novels that are churned out, you talk about all the different things that captivate your mind, like everyone else around you. It's all churned out by the Culture Industry, because it's a battle, as I say, for the mind. You control people through the information, through the data you give to them. Remember what Brzezinski said:

*The public will shortly be unable to think for themselves.*

He said that in the 1970s. That's what's happened, they feed us the data, we parrot it to each other, we all think we're normal because we're all talking about the same things, all the time. They have specific areas and different age groups they target; they have one for every age group. It says here:

*The purpose of the IOD, said Braden, was to unite intellectuals against what was being offered in the Soviet Union. The idea that the world would succumb to a kind of Fascist or Stalinist concept of art and literature and music, was a horrifying prospect. We wanted to unite all the people who were artists, who were writers, who were musicians and all the people who followed those people, to demonstrate that the West and the United States was devoted to freedom of expression and to intellectual achievement without any rigid barriers as to what you must write and what you must say and what you must do and what you must paint, which was what was going in the Soviet Union. "I think we did it damn well", said Braden.*

At that time, when the world was being turned upside-down, all this weird artwork came out and people would think it was all the left-wingers that were doing it, it wasn't. It was the CIA teams that were doing this, they hired novelists; and, it says in the book too that many of whom would never have made it on their own, an artist that had been starving because no one would buy their art, they made them famous; and, they promoted nihilism. Nihilism: tie that in with what Bertrand Russell said, who was also part of all this group as well, he said to control people you must create a form of apathy and that's what nihilistic art is designed to do. It says here:

*They use certain agencies too; it was to provide independent support for the American Foreign Policy objectives which sought to promote a united Europe*

That was their policy: a united Europe. That was also part of the deal with the Lend-Lease Programme, at the end of World War II; Eisenhower said that most of this money would have to go towards the working set up of a united Europe. Here we are today. Folk lived through that whole period until not too long ago, they admitted now had a European Parliament; yet, for years they denied they were working towards that, it was just to do with trade, they said.

*of NATO and the European movements, the latter being substantially endowed by the CIA*

They paid for all that, the US taxpayer paid for all that, and didn't know, which included a reunified Germany, that's happened now too.

*that was to act as an emissary for the achievements of American culture and to work to undermine the negative stereotypes prevalent in Europe, especially France, about America's perceived cultural barrenness. It was to respond to negative criticism of other aspects of American democracy, including its civil rights records.*

On page 119, it goes into the degeneracy of it. It says:

*The art and sculpture exhibition*

This is an exhibition they put on in Europe, it says:

*was curated by James Johnson-Sweeney, art critic and former Director of New York's Museum of Modern Art, which contracted to organise the show. Works by Matisse, Derain, Cézanne, Seurat, Chagall, Kandinsky and others, masters of early 20th Century modernism were culled from American collections and shipped to Europe on the 18th of April the appropriately named S.S. Liberty. Sweeney's press release made no bones about the propaganda value of the show. As the works were created in many lands, under free conditions, they would speak for themselves of the desirability for contemporary artists of living and working in an atmosphere of freedom. On display will be masterpieces that could not have been created nor whose exhibition would be allowed by such totalitarian regimes as Nazi Germany or present-day Soviet Russia and her satellites, as has been evidenced by those governments labelling as degenerate or bourgeois of many of the paintings and sculptures included.*

It's not long ago, I read an article about the corpses they now have hanging, as we become more and more dehumanised, hanging in museums and art galleries. Back in a moment; after this break.

=== BREAK ===

Hi folks, I am Alan Watt and Cutting Through The Matrix, going through a book called the Cultural Cold War, which is a good book for the time, I'm sure that's all we'll be allowed to know, because this woman has done her research and I'm sure too that she probably was told just how far she could go in bringing out this kind of information. Remember: we're always dished out information about 40 or 30 years after the events, that's pretty well standard. As I say, keep in mind that an organisation, which was running the cultural industry for the whole of Europe and America, would not give it up at the end of the Cold War, or when the Berlin Wall went down, there was too much involved, because they still had the masses to deal with and they would not allow the masses to go off in different directions, when they already had them on the same path and that's what had happened by then. As I say: they were putting on these massive shows, these art shows across the world, all funded by the tax-payers. Art that you probably would never have bought yourself, art that many of the painters, as I say, had they tried to sell it, would have died and been destitute because no one wanted it. The big foundations were involved, because they were promoting this art as being the in thing. All the big magazines, of that period, were promoting this nihilistic art and they were saying that Mrs. Rockefeller was buying it, lots of it; it's the in-thing; and, that's how people are, they want to copy: if this is in, I want it too. It was all nihilism basically; but, they did the same with the music and various other techniques as well and churned out novels after novels by third-rate writers, made them popular.

Going on to 132, page 132, it says:

*The fund-raising arm of the Free Europe Committee was a Crusade for Freedom, which a young actor names Ronald Reagan, was a leading spokesman and publicist. The Crusade for Freedom was used to launder money to support a Crusade for Freedom, to support a programme run by Bill Casey, a future CIA director, called the International Refugee Committee in New York, which, allegedly, coordinated the exfiltration of Nazis from Germany into the States, where they were expected to assist the Government in its struggle against Communism.*

There's a lot of this stuff just coming out in Britain now about Britain bringing in lots of these ex-Nazis too; it was kept very quiet there. Dulles, this is the Dulles family:

*Dulles kept a firm grip on the committee by replacing CIA officers in key positions. If a problem arose which needed to be resolved out of channels, Dulles would simply call up a meeting with the committee's principles in a New York club or hotel, top secret documents record a series of such meetings, convened by Dulles at the Knickerbocker Club and the Drake Hotel, in this case, in a bedroom booked for the occasion. How many Cold War campaigns were arranged from a hotel bedrooms, other meetings were held in Allen Dulles or Frank Wisner's offices at CIA Headquarters. The USA was a big operation, very big, said the narrator of Humboldt's Gift, commenting on the dedication of America's elite as they manned this private tier, Henry Kissinger wrote "It is to the lasting credit of that generation of Americans that they assumed these responsibilities with energy, imagination and skill. By helping Europe rebuild, encouraging European unity, shaping the institutions of economic cooperation and extending the protection of our alliances, they saved the possibility of freedom.*

This is the same man now that's still trotting around the Globe, pushing the same thing for this new order of things. He's all over the TVs in different countries, talking about it. He's the man behind, one of the men behind this incoming president.

*This burst of creativity is one of the glorious moments of American history, Henry Breck, a CIA case officer and alumni's of Groton School, expressed it another way: "Of course, if you're in a real war, you must fight hard and the upper classes fight the hardest; they have the most to lose". When they were not huddled together in clubs or hotel rooms, Breck's upper classes applied themselves with equal commitment to the business of entertaining. Lively, self-confident, voluble, Wisner and his colleagues were driven to enjoy a good party, just as they were driven to save the world from Communism. Wisner loved to dance, he loved to do a dance called the Crab Communism or Crab Walk; Angleton, legendary consumer of martinis and sometimes of anything he could get hold of, used to dance free-form to Elvis Presley tunes at parties weaving enthusiastically and often by himself.*

Then it goes on to tell you that all these guys, because they came from elite families, were also making a killing off this Cold War, privately, because all their companies and corporations were involved in the Cold War. It was a great party time, it was a great, big-big joke for them in fact, to be honest with you. That's on page 133. And, how did they organise? What did they use to organise? They used



the very institutions that were already set up for world organisation. On page 134, it says:

*The use of Philanthropic Foundations was the most convenient way to pass large sums of money to agency projects, without alerting the recipients to their source. By the mid 1950s, the CIA's intrusion into the Foundations field was massive, although figures are not available for this period, the General Council of 1952 Congress Committee, appointed to investigate US Foundations,*

That's the Reece Commission.

*concluded that an unparalleled amount of power is concentrated increasingly in the hands of an interlocking and self-perpetuating group. Unlike the power of corporate management, it is unchecked by stockholders; unlike the power of government, it is unchecked by the people; unlike the power of the churches, it is unchecked by any firmly-established canons of value. In 1976, a select committee appointed to investigate US Intelligence activities, reported on the CIA's penetration of the Foundations field by the mid 1960s.*

Now, I've been talking about these Foundations for ages and how it's all part, they're all interwoven, in this massive system, that's bringing in the New World Order, under the guise of charity / charitable foundations and they keep adding more and more to them, all the time like the Bill Gates' Foundation. It's all part of intelligence networks, they create the powerful men; they bring them up and make them powerful. Many of the big technological companies are CIA-owned. You couldn't let technology get out of hand, or out of your hands into the public's hands unless you pass it as ok. You couldn't have free enterprise in technology, when they said themselves that technology and those who can create more of it will win the Cold War and the future. Whatever we're given at the bottom is authorised to be given to us. It says here:

*In 1976, a select committee appointed to investigate the use of intelligence activities, reported the CIA's penetration of the Foundation field by the mid '60s. During '63 to '66, of the 700 grants, over \$10,000 given by 164 Foundations, at least 108 involved partial or complete CIA funding. More importantly: CIA funding was involved in nearly half of the grants made by these 164 Foundations in the field of international activities, during the same period. Bona fide foundations such as Ford, Rockefeller and Carnegie were considered the best and most plausible kind of funding cover. A CIA study of 1966, argued that this technique was particularly effective for democratically-run membership organisations which need to assure their own unwitting members and collaborators, as well as their hostile critics, that they have genuine respectable private sources of income. It certainly allowed the CIA to fund a seemingly limitless range of covert actions programmes affecting youth groups, labour unions, universities, publishing houses and other private institutions, from the early 1950s. There was a cover branch at CIA whose job it was to help provide cover like the foundations were used for operations, Reagan explained. I paid no attention to the details, the finance department would handle it and talk to the cover officer, it was just a mechanism which she used. The Farfield Foundation was one of them, I don't know the names of all of them, I can't remember but*

*it was a criss-cross of money, there was never any danger of the CIA running out of money. The criss-cross of money filtered its way through a raft of host Foundations.*

See how it works? Remember that 1000 points of light that Bush Senior talked about when he gave his New World Order speech? He was talking about the Foundations and the NGOs they control, the Non-Governmental Organisations. At the beginning of the talk, I talked about how the Soviets had one thing and that was the perfection of the ability of organisation, they could organise and the CIA were doing exactly the same thing, using those same techniques. This goes on to say here:

*The criss-cross of money filtered its way through a raft of host Foundations, some acting as fronts, some as conduits. Known to have wittingly to have facilitated CIA funding passes, over 170 Foundations, including the Hoblitzelle Foundation, which is a pass-through for the Farfield; the Littauer Foundation, a donor to the Farfield; the Miami District Fund (another donor to the Farfield); the Price Fund, which was a CIA dummy; the Rabb Charitable Foundation, which received CIA money from the phoney Price Fund and passed it to the Farfield; the Vernon Fund, like the Farfield, a CIA dummy front, with a rubber stamp board of directors; and, the Whitney Trust. On their Boards, sat the cream of America's social, financial and political establishment; not for nothing did these Foundations announce themselves as private. Bitter the joke was that if any American philanthropic or cultural organisation carried the words "free" or "private" in its literature, it must be a CIA front. This was the consortium at work, calling in favours across the old school tie network, the OSS network, and the boardrooms of America. The Board of the Farfield Foundation alone, provides a fascinating map of these intricate linkages; 'Junkie' Fleischmann, as president was a contract consultant for Wisner's OPC and thereafter a witting CIA cover for the Congress for Cultural Freedom.*

That's what they called this whole organisation, a Congress for Cultural Freedom, created and funded by the CIA; but, they also brought on board all the big marketers as well, the same ones who were already controlling the culture of America, mainly for profit, at that time. They had to bring them on board and guide them. She says:

*cousin Jay Holmes was president of the Holmes Foundation, incorporated in 1953 in New York, Holmes began making a small contribution to the Congress for Cultural Freedom in 1957; from '62 the Holmes Foundation acted formally as a pass-through for CIA money to the Congress. The Fleischmann Foundation of which 'Junkie' was President was also listed as a donor to the Farfield Foundation. Also on the board of this Fleischmann Foundation was Charles Fleischmann; Junkie's nephew was brought onto the Farfield as a Director in the early 1960s.*

You see, it's all the old school tie, all of it.

*Another Farfield Trustee was Cass Canfield, one of the most distinguished of American publishers,*

They had all the people on board, the publishing companies too.

*he was a Director of Grosset & Dunlap, Bantam books and Director and Chairman of the Editorial Board of Harper Brothers. Canfield was the American publisher of The God That Failed, he enjoyed prolific links to the world of Intelligence, both as a former psychological warfare officer*

A psychological warfare officer owns big publishing companies; think about it.

*as a close personal friend of Allen Dulles, whose memoirs The Craft of Intelligence, he published in 1963. Canfield had also been an activist and fund-raiser for the United World Federalists in the late 1940s.*

United World Federalists, do you think it was the Communists that were trying to take over the world?

*It's then president was Cord Meyer, Peter Tom Braden's deputy, who revealed that one technique that was used was to encourage those of the members who had an influential positions in professional organisations, trade associations or labour unions, to lobby for passage at their annual conventions of resolutions favourable to a cause.*

I've always mentioned how you've got to be careful of groups and associations that you join; and, even when you start your own group up or association, it will be infiltrated, it will be; and, eventually, someone will rise to the top, that you'll all like, that will lead you off into the same direction that we're supposed to go in; and that's where we're supposed to go, the United Nations, where we debate everything there and put it on the table.

*In 1954, Canfield headed up the Democratic Committee on the Arts, he was later one of the founding members of A.N.T.A. (American National Theatre Academy), reactivated in '45 as the equivalent of the Foreign Affairs Branch of the America Theatre, alongside Jock Whitney, another partner of the CIA's Quiet Childs. Canfield was a friend of Frank Platt, also a Farfield Director and a CIA agent. In the late '60s, Platt helped Michael Josselson*

He's quite the character; it goes right through his whole personality in this book.

*get a job with Canfield at Harpers. Canfield was also a trustee of the France America Society, alongside C.D. Jackson; Grayson Kirk, President of Columbia University; David Rockefeller and William Burdon, who was its president. William Armistead Moal Burden, as well as being president of the France America Society, was a director of the Farfield. A great-great grandson of Commander Vanderbilt, Burdon was key presence in the American Establishment, he was a member and director of the Council on Foreign Relations*

Remember, the Council on Foreign Relations is a branch of the Royal Institute of International Affairs and its goal, and its mandate was to set up world government. It says here:

*A private Think Tank made up of America's corporate and social elites which as a kind of shadow foreign policy-making unit. Other members included Allen Dulles, John McCloy and David Rockefeller. During the war, he worked for Nelson Rockefeller's intelligence outfit and sat as chairman of an advisory committee of the Museum of Modern Art in New York. In 1956, he became president of the museum, in that year; he also sat on the State*

Did they say they weren't censoring books? In a sense that was true, they were deluging the market with lots of other kind of books that was to bring down the whole culture of people, across the planet. It says here:

*Formerly the Assistant secretary of state for air, finance, with a special interest in financing.*

Back in a moment, after this break.

=== BREAK ===

Hi folks, I am Alan Watt and we're Cutting Through The Matrix, we're actually rushing through a book here and this book is called CIA And The World Of Arts And Letters: The Cultural Cold Wars by Frances Stonor Saunders and I'll try to get in this last little page here. Page 144:

*The Rockefeller Foundation, no less than the Ford, was an integral component of America's Cold War machinery. Incorporated in 1913, its principle donor was the legendary John Dee Rockefeller III, its assets exceeded \$500 million, not including an additional \$150 million, in the Rockefeller's Brothers Fund Inc. A major Think Tank which was incorporated, in New York in 1940. In '57, the Fund brought together the most influential minds of the period, under a special studies project whose task was to attempt a definition of American Foreign Policy. Sub panel 2 was designated to the study of international objectives and strategy.*

Now, remember too, they're also talking, when they say "international objectives" and the security objectives, they're talking about they're own wealth, taking over the resources of the planet, that should be rather self-evident. It says here:

*and its members included Henry Booth Luce; Laurence Rockefeller; Townshend Hoops, representing Jock Whitney's company; Nelson Rockefeller; Henry Kissinger; Frank Lindsay and William Bundy of the CIA. The convergence between the Rockefeller billions and the US Government exceeded even that of the Ford Foundation. John Foster Dulles, and later Dean Rusk, both went from the Presidency of the Rockefeller Foundation to become secretaries of State.*

They were all in the CIA and in these Foundations, at the same time. They still are, by the way, their descendents.

*Other Cold War heavies, such as John J. McCloy and Robert A Lovett featured prominently as Rockefeller trustees. Nelson Rockefeller's central position on his Foundation guaranteed a close relationship with US Intelligence circles. He'd been in charge of all Intelligence in Latin America, during the Second World War; later, his associate in Brazil, Colonel J. C King, became CIA Chief of Clandestine Activities in the Western Hemisphere. When Nelson Rockefeller was appointed by Eisenhower to the National Security Council in '54, his job was to approve various covert operations. If he needed any extra information on CIA activities, he would simply ask his old friend Allen Dulles for a direct briefing.*

It actually says in here too: when they needed to get anyone on board anywhere,

they'd just look up the membership list of the Council on Foreign Relations and bring them right in to it, they were already passed as being safe. Page 145:

*As important as Nelson Rockefeller was, so was his brother David, he controlled the donations committee of the Chase Manhattan Bank Foundation, was Vice President, then President of the Bank itself, a Trustee on the Council on Foreign Relations, Chairman of the Executive Committee for International House and a close personal friend of Allen Dulles and Tom Braden. "I often brief David semi-officially, and with Allen's permission, on what we were doing" recalled Braden, "who was the same mind as us and very approving of everything we were doing, in the sense that I did that the way to win the Cold War was our way, sometimes David would give me money to do things which weren't in our budget".*

Here are the Rockefellers literally paying the agents to do operations which were Black Ops, outside their budget. The Cultural Cold War by Frances Stonor Saunders, excellent book to show you how it's done; and, by the way, is still being done.

That's the end of the show for tonight, so I am Alan Watt and so, from Hamish and myself, Ontario, Canada, it's goodnight and may your god - or your gods - go with you.

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Transcribed by Bill Scott.  
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Recommended Read: **"The Cultural Cold War: The CIA and the World of Arts and Letters" by Frances Stonor Saunders.)**